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Pianist," in "my Hall." Language has no term of eulogy beyond that mere announcement.

MR. L. F. HARRISON'S THIRTY-FOURTH SUNDAY EVENING CONCERT, brought together last Sunday evening the usual large and appreciative audience. The orchestral performances, though not specially excellent, were creditable, while the vocal pieces performed by Miss Antonia Henne, and Messrs. J. R. Thomas and G. Simpson, were worthy of the occasion and of much praise. Miss Henne received a deserved encore in Handel's aria, "Angel's over bright and fair," and Messrs. Thomas and Simpson never sang in better taste, or with more spirit and effect.

Mr. George W. Morgan's organ solos were as usual, marked features of attraction in the programme, and received enthusiastic recognition. His fugue playing was masterly; his clear and sure fingers unwove every intricacy of that complicated form of composition, and made it interesting even to the unlearned listener. In his show pieces Mr. Morgan is altogether unequalled.

The Thirty-fifth grand Sunday Concert will take place to-morrow evening, at Steinway Hall, and will present its usual strength of attraction.

MR. HARRISON'S ANNUAL EASTER MONDAY HOP came off on the 22d inst. It was largely attended, and the company was of that mixed character, professionally, which makes this annual gathering so interesting, and sociably so delightful. The masks and the dominoes afforded much scope for wit and fun during the early part of the evening, and the removal of the same, at a later hour, caused no little amusement, when the mal-apropos speeches made under circumstances of mistaken identity, were blushing remembered. The dancing was kept up with unflagging spirit until the stars disappeared, and the company retired to their respective homes, wearied but thoroughly delighted with their evening's amusement.

A Miss LIVINGSTON gave a concert at Steinway Hall, which should be called our piano advertising Hall, for the benefit of the Ladies' Southern Relief Association, on which occasion many excellent artists appeared, and the programme presented was both interesting and pleasant. No one point demands any special comment, except one, the debut of a young American pianist, Mr. Oscar M. Newell, a pupil of Mr. J. N. Pattison, whose performance gave evidence of good teaching and promise and with earnest study, of much excellence in the future.

MR. OSCAR PFEIFFER gave a very successful concert at Newark, N. J., last Wednesday evening, assisted by Miss Antonia Henne, replacing Madame Altieri, who was too ill to appear, and Mr. I. B. Poznanski, who roused

the audience to a pitch of excitement by his grotesque Fantasia on the "Carnival de Venezia."

Mr. Oscar Pfeifer and Madame Altieri Pfeiffer leave this week, *en route* for Rio, their home during our summer months, and where they are the "lions" both of court and city, but they will return to New York in the coming October, to fulfill engagements which have been proffered them by astute managers.

HERR HABELMANN'S CONCERT at the Academy of Music, Philadelphia, last Tuesday, was a brilliant success. The beauty and the fashion of the city came forward on the occasion to honor Frederici and Habelman, and to welcome the New York artists, Mr. I. B. Poznanski and Mr. L. P. Wheat, whose artistic efforts were received by that elegant audience with an exceptional and remarkable enthusiasm.

MADAME VARIAN HOFFMAN, Signor Strini, and Mr. Ed. Hoffman, have returned from their brief but successful incursion on the New England States. They start next week to fulfill a series of engagements in the same section of our country. Their popularity insures large audiences wherever they appear—Madame Varian-Hoffman being the pet singer of the Eastern and Western States.

MADAME REVINILLE, a most thorough and excellent artist, will make her entree at some of our popular concerts, after a year's retirement. She is an accomplished vocalist, in various styles, and will prove an attractive addition to our list of concert artists.

It is rumored that the Liederkrantz Society will shortly give a complimentary benefit, and a personal ovation, to their primo tenore, "Whose worth's unknown"—to quote from Shakespeare's sonnets—"although his breadth be taken." The quotation is not verbally correct, but as it is the custom now to dig up old things and get out a kind of a patent for them as original discoveries, we may surely be allowed to distort that common property, Will Shakespeare, to suit our purpose.

#### MATTERS THEATRIC.

The New York Theatre gives its last dying struggle, under the present management, to-night. On Monday evening was presented what purported to be a new military drama, entitled "The Sacred Trust," which turned out to be nothing more nor less than a revised version of "Corporal Cartouche," performed some two years since at the Winter Garden, with Harry Placide in the title rôle. In the present instance the sturdy old corporal is played by Mr. Gomersal, and is a very creditable performance, although at times greatly exaggerated. The management perpetrated a clever "sell" in announcing in the largest of type, the appearance of "Blondin on the Tight Rope." Blondin in this

case not being Blondin, the man, but "Blondin," the farce, in which Mr. Gomersal enacts the part of an intriguing valet and goes through a very funny burlesque tight rope performance. Messrs. Smith and Baker's experiment at this establishment has proved a comparative failure, although they have labored hard for, and richly deserved, success; let us hope that the new lessees, the Worrell Sisters, will be more prosperous.

"Flying Scud" was produced at Wallack's on Wednesday and met with a flattering reception, the Black Crook Jockey Dance and the Derby Day scene being received with uproarious applause. As the play is certain to "run" until the end of the season, and as want of space forbids an extended notice, I must postpone a more elaborate description until next week.

To-night is the last of English Opera at the Olympic. Next week we are to have a new play, entitled "Treasure Trove," of which rumor says nothing and apparently knows less. Whether it is "Treasure Trove" or "Bore Trove" is a question that must be settled in "Matters Theatric" next week.

SHUGGE:

SOMETHING ABOUT ECHOES.—A good ear cannot distinguish sound from another unless there is an interval of one-ninth of a second between the arrival of the two sounds. Sounds must, therefore, succeed each other at an interval of one-ninth of a second in order to be heard distinctly. Now, the velocity of sound being eleven hundred and twenty feet a second, in one-ninth of a second the sound would travel one hundred and twenty-four feet.

Repeated echoes happen when two obstacles are placed opposite to one another, as parallel walls, for example, which reflect the sound successively.

At Ademach, in Bohemia, there is an echo which repeats seven syllables three times; at Woodstock, in England, there is one which repeats a sound seventeen times during the day and twenty times during the night. An echo in the villa Smionetta, near Milan, is said to repeat a sharp sound thirty times audibly. The most celebrated echo among the ancients was that of the Metelli, at Rome, which according to tradition was capable of repeating the first line of the *Æneid*, containing fifteen syllables, eight times distinctly.

Dr. Birch describes an echo at Rosenbeath, Argyleshire, which it is said does not now exist. When eight or ten notes were played upon a trumpet they were returned by this echo upon a key a third lower than the original notes, and shortly after upon a key still lower. Dr. Page describes an echo in Fairfax county, Virginia, which possesses a similar curious property. This echo gives three distinct reflections, the second much the most distinct. Twenty notes played upon a flute are returned with perfect clearness. But the most singular property of this echo is, that some of the notes of the scale are not returned in their places, but are supplied with notes which are either thirds, fifths or octaves.

There is a surprising echo between two barns, in Belvidere, Alleghany county, N. Y. The echo repeats eleven times a word of one, two or three syllables; it has been heard to repeat thirteen times. By placing oneself in the centre, between the two barns, there will be a double echo, one in the direction of each barn, and a monosyllable will be repeated twenty-two times.

A striking and beautiful effect of echo is produced in certain localities by the Swiss mountaineers, who contrive to sing their "Ranz des Vaches" in such time that the reflected notes form an agreeable accompaniment to the air itself.